

VOL. I No. 1 - APRIL 1955

MEXICO

in April

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 directed to the promotion of increased
 travel to and from Mexico.*

COMITE NORTEAMERICANO PRO-MEXICO

(Committee of U. S. citizens for Mexico)

Atenas 42- 602

Mexico, D. F.,

MEXICO

CALENDAR FOR APRIL

Special events

APRIL 1 - Easter music for the Friday before Good Friday. Traditionally Rossini's Stabat Mater is sung by first magnitude stars in San Francisco Church, at Madero 7, across from the House of Tiles. 7 PM.

APRIL 1 - Spring Festival in the canal town of Mixquic (near Xochimilco). Coronation of the prettiest Indian girl among villages of the Federal District as "Flower" of the fiesta. Dances, pageant of flower-decorated gondolas, fruit and vegetable display contests. Morning.

APRIL 8 - Passion Play at Ixtapalapa, near Mexico City. (See page 14).

APRIL 9 - Burning of Judases throughout the country (see page 15). In Mexico City, the best place to watch is on Calle Tacuba about 10 AM.

APRIL 14 - Pan American Day reception at the Mexican-American Cultural Institute, Hamburgo 115. Open house.

APRIL 14 - Pan American Day ceremony at Bolívar statue on Paseo de la Reforma. 11 AM.

APRIL 20
and

APRIL 21 - Annual Flower Show, sponsored jointly by Mexico City Garden Club and Flower Arrangement Club, in Salón de los Candiles, Hotel del Prado. Don't miss this. 12 noon to 9 PM. on the 20th, 4:30 to 10 PM. on the

21st. Admission 10 pesos, tickets sold at the door.

APRIL 21 - Ceremony commemorating the defense of Veracruz against American occupation. At the obelisk, corner of Acapulco and Veracruz. 11 AM.

APRIL 22 - San Marcos Fair in Aguascalientes. An old-style Mexican fair in a balustraded garden. Horses, music, poetry, dancing in the streets.

APRIL 26 - Song Fest at the Mexican-American Cultural Institute, Hamburgo 115, 7:30 PM. Popular Mexican songs and a superb guitarist, María de León Ortega.

APRIL 30 - Children's Day. Free movies in Federal District official theaters: Venustiano Carranza Park, Teatro Virginia Fábregas, and Teatro del Pueblo in Abelardo Rodríguez market. Afternoon.

Art

Galería de Arte Contemporáneo, Ambarés 12. Permanent collection of Mexican moderns. Open 11 AM to 7:30 PM.

Galería de Arte Los Tlacuilos, corner Insurgentes and Pensilvania. Gallery opened March 21. Current exhibit includes both famous and little known Mexicans.

Galería de Arte Mexicano, Milán 18. 20th Anniversary exhibit until April 10. Modern, both European and Mexican, but mainstay is an excellent collection of Mexican art. Open 10 AM to 7 PM.

Galería Clemente Orozco, Peralvillo 55. Contemporary building in a honky-tonk section, designed to take art to the people. Gallery

stays open almost as late as the bars around it.

Galerías Excelsior, Reforma 18. Paintings and drawings by Tisner. Lectures on Thursday evenings, usually by distinguished intellectuals; lively and often controversial. Open 11 AM to 9 PM.

Galería Mexicana, Ramón Alcázar 8. Permanent exhibit of paintings by Diego Rivera. Open 9 AM to 8 PM.

Galería Nuevas Generaciones, Héroes and San Fernando. Operated in connection with an interesting art school and workshop. For April, paintings by Mario Orozco Rivera. Open 9 AM to 11 PM.

Galería de San Carlos, Academia and Emiliano Zapata. Art collection of the National Academy of Fine Arts. Interesting Mexican Colonial section.

Sala de Arte el Cuchitril, Juárez 30. A tiny gallery in the rear of a book store; unusual exhibits.

Salón de la Plástica Mexicana, Puebla 154. Four floors of galleries. Sculpture, painting and lithography by knowns and unknowns. Open 11 AM to 8 PM.

Mexican-American Cultural Institute, Hamburgo 115. Mostly American painters who are considered worthy. Paintings by Julietta la Chaume, April 1 to 21.

Music

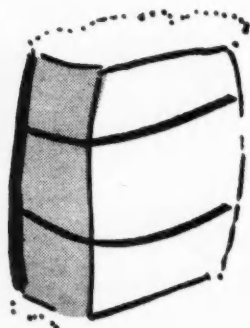
National Symphony Orchestra; season opens April 1. Each concert is given twice, on Friday at 9 PM. and the following Sunday at 11:15 AM, in the auditorium of the Palace of Fine Arts (Palacio de Bellas Artes).

April 1 and 3: Luis Herrera de la Fuente conducting; Witold Malcuzyński, piano soloist. Revue, Chopin, Liszt, Schoenberg and Moussorgsky.

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MEXICO, D. F.

April 15 and 17: Josef Krips conducting; Angélica Morales, piano soloist. Wagner, Schumann, Beethoven and Tchaikovsky.

April 22 and 24: Josef Krips conducting Schubert's Symphony N° 6, R. Strauss' "Till Eulenspiegel," and Brahms' Symphony N° 4.

April 29 and May 1: Program undecided. Check with Bellas Artes.

Chamber Music; Mondays in the Sala Manuel M. Ponce of the Palace of Fine Arts, 8:45 PM.

April 14: Woodwind Trio. Shulhoss, Milhaud, Adomian and Mozart.

April 21: Nayda Stankovich, piano soloist.

April 28: Sonatas for violin and piano.

National Institute of Fine Arts Concerts; Sala Manuel M. Ponce in Palace of Fine Arts, 8:45 PM.

April 11: Consuelo Castro Escobar, soprano; Icilio Bredo, violinist; Maria Teresa Dauciat, pianist; and the Bredo Quartet. Milhaud, Ponce, Prokofieff, Maxime Jacobs and Poulenec.

April 18: Hermilo Novelo, violinist, and Sulamita Koenisberg, pianist, interpreting program of works by Galindo, Ponce, Khachaturian, Franck, Halffter, Bloch and Prokofieff.

Mexican-American Cultural Institute, Hamburgo 115.

April 19: Piano concert by José Arcaraz, 8:30 PM.

Theater

Players, Inc., Villalongin 32. Current and classic plays, in English, done by non-professionals but up to high standard. Tuesdays through Saturdays, 8:30 PM. Programs are flexible. Call box office, 25-31-56, from 12 noon to 4 PM or 6 to 10 PM.

Arlequín, Villalongin 26. *La Hora Soñada*, a modern comedy, has been running for about two

years. In Spanish, as are all following listings.

Capilla, Madrid 13, Coyoacán. Director-Producer, Salvador Novo. Experimental and always entertaining. Theater is very small, in a nice old patio.

Caracol, Palma and Cuba. *Lucerito*, a comedy. Another miniature theater with a big reputation.

Sala Chopin, Insurgentes and Puebla. *La Manzana*, by León Felipe, one of the great names in modern Spanish poetry. Play interesting, experimental.

Teatro Arena, Ignacio Ramírez 25. *Poker de Nada*, comedy.

Vaudeville and Burlesque: Follies Bergere, G. Leyva 41; and Margo, Aquiles Serdán 14.

Movies

Movies are not scheduled more than a week in advance. However, here's what you're likely to find, and where:

For the best Mexican films: Palacio Chino, Iturbide 21, always; Orfeón, corner of Independencia and Luis Moya, and Olimpia, 16 de Septiembre 11, now and then. Dialogue in Spanish, no subtitles.

For European films: Paris, Reforma 72, and El Prado, Juárez 70, show mostly French films. The Arcadia, corner of Juárez and Balderas, specializes in Italian films. British productions are exhibited most frequently at the Real, corner of Balderas and Humboldt. When not presenting live shows, the Iris, Donceles 36, features Russian films. All foreign films have Spanish subtitles.

For Hollywood films: Metro-Goldwyn-Mayer productions appear at the Roble, Reforma 133; 20th Century-Fox and Paramount productions at the Mexico, Cuauhtémoc 130, and the Chapultepec, Reforma 505. The Metropolitán, corner of Independencia and Balderas, exhibits only Columbia releases.

French Institute, Nazas 43. Cine Club meets Wednesdays and Thursdays at 6 PM, shows international films of lasting interest. Movies on cultural themes are shown Thursday at 5 PM.

Sports

Boxing, Arena Coliseo, Perú 77. Professional fights at 9 PM every Saturday. Same time on Wednesdays, lesser known boxers fight and admission is somewhat lower. Ladies and children enter free when accompanied by a paying customer.

Frontón (Jai Alai, a fast, exciting game, something like squash or handball). At present only Frontón Colón, Ignacio Ramírez 15, is open; players there are women, and the game goes on from 8 to 11 PM.

Soccer, Ciudad de los Deportes. This is to Latin America what football and baseball are to the U. S. Professional games between the top teams of the nation start at noon every Sunday. Don't miss this.

Wrestling, Arena Coliseo, Perú 77. Standard grunting and groaning Sundays at 5 PM and Fridays at 9:30 PM. Tickets are available at the box office after 10 AM on the day of the event.

Bullfights

Plaza México, on Insurgentes, every Sunday at 4 PM sharp. Tickets may be purchased at Izázaga 23 from 9:30 AM to 7 PM, or through your hotel.

Horses

Horse races, at Hipódromo de las Américas, one of the world's most beautiful racetracks. Tuesdays, Thursdays, Saturdays and Sundays; first race at 2:15 PM.

Charreadas (rodeo, Mexican style): Rancho La Tapatía, Calzada Molino del Rey. Sundays from 11 AM to 2:30 PM. Festival or practice, the difference most of the time being that no admission is charged for the latter.

Rancho del Charro, Ejército Nacional at Schiller. National Charro Association practices here. Sometimes spectacular.

Lore

Blown Glass, Carretones 5. Factory and museum. Closed Sundays.

Cockfights. Thursdays, Saturdays and Sundays at San Bartolo Nautcalpan, 10 miles beyond the suburb of Tacuba.

Costumes, Sala Riveroll, Colón 35. Regional dress from all over Mexico, plus dances and a style-show lecture on rebozos, the classical Mexican shawl. Experts teach you how and when to use them. Wednesdays at 9 PM.

Dances, Mexican Folklore Center, Círculo Rodem (Rotary Club), Londres 15. Native dances in costume every Friday at 9 PM. For reservations phone 37-29-20.

April Suitcase

Spring is here, and it's the warmest part of the year in Mexico. Like April anywhere, there are apt to be a few showers, gentle prelude to the rainy season that starts in early June.

Based on past records, the average temperature for April, in Mexico City, is 63°, and somewhat higher in most other regions: Acapulco, 80°; Cuernavaca, 72°; Guadalajara, 70°; Oaxaca, 71°; Veracruz, 76°. The sun beats down rather fiercely during the middle of the day, but the air cools rapidly as the sun goes down.

Thoughtful planning will greatly simplify your packing. It is a good idea to decide upon two basic color schemes for shoes and accessories, then select only the clothing that can be worn well with one or the other.

The type of clothes you choose will depend on the portion of the Republic you plan to visit. Acapulco, for example, is a resort. You can dress up in tropicalia or, if you like, stick to nothing but the most informal summer attire day or night.

On the other hand, Mexico City is a sophisticated metropolis, and the general style is more on the dressy side. Casual dress is highly appropriate for a trip to the pyramids and similar jaunts. On the other hand, you will want to pack a dress-up suit or semi-formal cocktail dress for visits to the better restaurants and night clubs.

A fur stole, cape or jacket is ideal for evening wear, and a spring coat of some neutral color is entirely satisfactory the remainder of the time. For the man of the family, a lightweight, waterproof top coat may come in very handy.

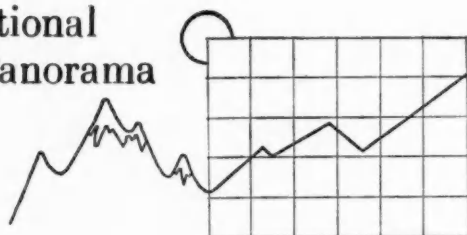
And inevitably, regardless of any firm resolutions to the contrary, you will make purchases in Mexico. Leave room for them in your April suitcase.

OPTICA MAZAL
MADERO 54 REFORMA AT MILAN

Under the supervision of a
Graduate Optometrist

Pennsylvania State College
of Optometry

National Panorama



WILLIAM B. RICHARDSON
Resident Vice President
National City Bank of New York

The economic condition of Mexico today is good, and prospects are that it will improve. Bank of Mexico reserves in gold and dollars have been increasing and now total around \$240,000,000 U. S. A continual flow of capital is coming in. Some of this is going into expansion of already established companies, and some into new enterprises.

Investors are attracted by a combination of conditions which, in my opinion, make Mexico one of the best risks available to capital in Latin America. We have political stability, free convertibility of foreign exchange, and a growing internal market, with proximity to the biggest market in the world—the United States. Good transportation facilities by air and by paved roads are an added inducement.

President Ruiz Cortines has stressed more than once his firm belief in free enterprise. The present administration has been adhering to the policy maintained by its predecessors for at least thirty years: that of the free convertibility of foreign exchange. So long as these two policies are consistently followed, Mexico is assured of a boundless future.

Along with industrial, agricultural, and commercial development going on at a rapid pace, Mexico has become an important tourist center, and in this respect, too, it has an interesting future. Blessed with a good climate in the capital, and with the varied natural beauty of towns and villages like Acapulco, Fortín de las Flores, San José Purua, Cuernavaca, Taxco, Veracruz, San Miguel de Allende, Oaxaca, Yucatán... and these are only a few among many that come to mind... Mexico's attraction for travelers is such that, although the tourist industry can be said to be only at its halfway mark, it is already one of the most important in the national economy.

In a world beset with fears, Mexico today is among the few countries in which one is able to enjoy security, so we look forward, optimistically, to a bigger, better and busier Mexico.

MEXICO / in April

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Art: William A. Simpson, Vlady,
Jacques Dunham, Luis Cárdenas

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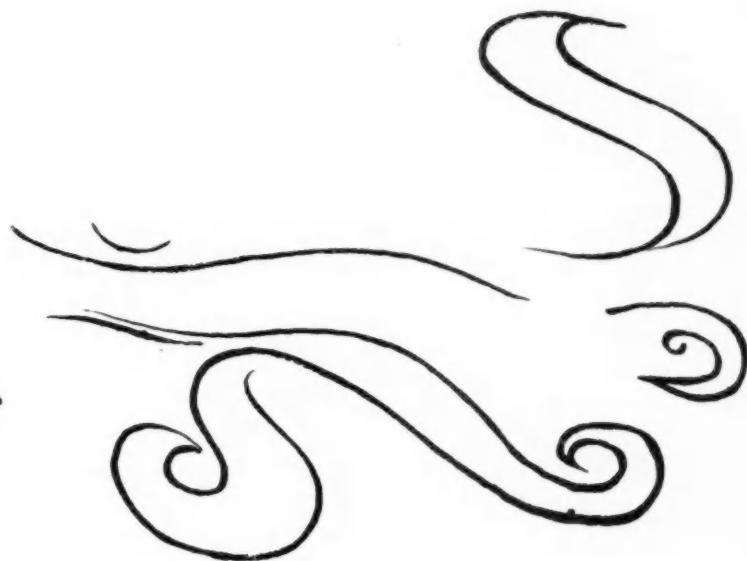
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EXPLANATION OF SYMBOL



This little hook is Aztec. We got it out of their books. It means speech. It also means the wind and the waves and sometimes fire — all the forces that move.

person to
person



Mexico is a story, a day-to-day unfolding of beauty and drama that the writers and artists who put together this magazine believe is very much worth telling. We think it's a story that has considerable interest for many countries, but especially for the United States. We also believe, that since we live here and know the country pretty well, and have a great deal of affection for it, that in putting Mexico into English we will be doing our own piece of the big job of rapprochement towards which America is moving.

Once upon a time Americans in Mexico lived in a self-enclosed, very little world. Mexicans were almost never invited into its social gatherings, and it was customary to speak of them as "natives." In the school your editor went to, in Aguascalientes, we ate with the teachers. There was another, a separate dining-room for the Mexican girls. This kind of thing went on in many ways — social discrimination and

job discrimination, too. Naturally it was deeply resented. And, so it seems to us, this has been the cause of more difficulties in Mexico-U. S. relations, and between Mexicans and Americans individually, than any other single factor.

Americans are a friendly and gregarious people, not as a rule given to acting superior and lordly. But we have sometimes behaved as if the countires of Latin America were our wards, or our colonies, and Americans living there reflected this attitude. Almost, even, as if we were Puhka Sahibs in a last-century British novel; or members of an occupation force.

One of your editor's earliest memories is of being rushed into a guarded train by the American Consul in Aguascalientes — every American family living there had to leave, at a few hours' notice — and of the train held up twice on its way to the capital, by crowds in a mood for gringo blood. The port

of Veracruz had been blockaded and occupied by U. S. navy forces, on a police mission; and anger like a wave of prairie fire burned throughout the country.

Mexicans are a proud people. They have centuries of imaginative, creative and constructive achievements in their roots. Their leaders, even in revolutionary times, when people of peasant stock took over the reins, have always been men of immense respect for the things of the spirit — the arts, science, learning — and often themselves distinguished writers or scholars.

For many generations, their task has been largely a battle. The history of Mexico is a story of repeated struggle against domination, exercised at various times by different nations. To want to run your own country, free of tutelage or molestation, is something that Americans can understand with sympathetic fellow-feeling. After all, the American Revolution was the

mother of many other revolutions, fought up and down this continent with similar aims; and often also, with neighborly aid and ammunition. America is many countries, but we do have in common the language of a firm belief in humankind's capacity to live unbossed.

Your editor has always believed that Big Stick stuff and other such old-fashioned and undemocratic policies, would disappear as the American people grew to know more about Mexico — and the rest of Latin America — and so to understand what these countries are trying to do. Given the facts, and the human story, the common sense and innate good will of the people of the United States would operate in its own way, evolving an altogether different approach to international relations than was taught by Clausewitz or Machiavelli.

As is now happening. Today, the idea that a thriving and contented neighbor is good business and good politics, is pretty generally held in the United States, and determines much foreign policy. There is an ideal at work, too, that springs from the moral conviction that action for the benefit of other people makes sense; because it brings, along with growing markets and in-

creasing stability, spiritual enrichment and the base of peace.

The *Comité Norteamericano Pro-México* (Committee of U. S. Citizens for Mexico) with whose assistance this magazine has been brought to publication, is an organization created by American business leaders here. Some of them are men who have lived in Mexico for many years, and have developed a feeling almost as if its problems were like illness in the family, and its accomplishments, personal triumphs. Moreover the phenomenal job this country has done to increase productivity and get itself solidly on its feet, commands anybody's admiration, and certainly awakens the will to help.

The *Comité* was born of such an impulse. Last year at about this time, Mexico was in a position of severe economic crisis. And, for the first time in the history of Mexican-American relations in this community, so far as we know, Americans reacted as they would at home in time of difficulty.

Led by three or four of the most influential, they got together to figure out ways and means to pitch in. The *Comité* was set up as a working mechanism to cooperate with the then new-



NAME AND ADDRESS

Our own Ripley — his name is Gutierre Tibón — says that in Mexico we're living in the middle of the moon. He proves it as follows:

"Me" is moon, in the Aztec language; "xi" is short for "xictle," which means navel; and "co" is "place of." (As for instance, Acapulco is a quick Aztec way of saying "where the houses are on the water.")

Mexico means "home place of the Mexica," an ancient people well-known for their mysticism and warlike habits. It seems they traced their ancestry in a direct line from the moon.

Mexico further means "home place of the Mexica people, who belong to the navel of the moon."

So "Mexico" is the quick Aztec way of saying more or less everything that, nowadays, people put on their calling cards.



ly organized National Tourist Commission, headed by Secretary of the Interior Angel Carbajal, on promoting travel. And to improve relationships between Americans and Mexicans, that would contribute to developing economic growth.

The organizers of the *Comité* were not aiming at making history. But they had that effect. Their action impressed many Mexicans deeply, as of the end of an era, and a new note struck, welcome as April rain. The big stick and scolding finger, guarded trains and violent mobs, receded definitely into long ago.

NEWS and Comment

On Wednesday, February 23, at four o'clock in the afternoon, there met in the smoothly carpeted, impressive conference room of the Bank of Mexico thirty men, representing all the nation's banking business, the Federal government, and the Bank of Mexico itself.

The occasion was the annual meeting of the Bank's stockholders. The report to be rendered by the secretary of the Board would reflect, in essence, the economic state of the nation.

Key information would be the dollar balance, on which hinges the monetary stability of the peso; which in turn determines what business, and Juan and Juanita also, do with their money. When the dollar balance runs low, rumors build up fears and there is speculation and hoarding. Investment is slow, and dollars leave the country. When the balance is up, capital flows into industry, investment, and money circulates more freely generally. There is confidence, and all business feels the stimulus of optimism.

Dollars run low when imports have run high, and this necessarily happens when overall industrialization is going on. Mexico has for a few years back been high on the list of U. S. customers, a gratifying spot, both ways. But, as for any business just beginning to expand, it also creates a narrow margin.

A safe dollar-reserve means, same as in anybody's bookkeeping, that national income has been greater than outlay. On the other hand, a dubiously small reserve means risk of government emergency measures to curtail imports.

Devaluation, the most drastic form of dollar conservation, is a jolt to the national economy — like shock therapy or major surgery — and finance experts, therefore, note the dollar balance like physicians watch a patient's pulse.

But this year the national economy required no emergency treatment. At a time when, as a rule, income is low and the dip begins to be felt — the early months of the year — the balance was up. The bankers were feeling good. A fortunate combination of factors had provided a most satisfactory picture.

It had been a year of bumper crops and rewarding world-market prices for cotton and coffee, the two biggest items of agricultural export. Tourist travel, up to a record peak, had filled all hotels to capacity, overflowing even into little pensions. More hopefully still, the general level of production was up, signifying that the millions plowed into long-range development during recent years — dams, power, roads, credit — were now beginning to bear returns.

The bankers sat back to listen to the figures. Statistics like poetry, marked a succession of milestones passed... Agricultural production, up 20%, the best year on record; partly the weather, but also due to new regions opened by irrigation. Maritime exports, fish and seafood, up 33.3%. Meat, 12.5%. Crude oil, 85 million barrels, the best figure in sixteen years. Cellulose, up 18%. Steel, 15.4%. Manufacturing in general, up also, though not so spectacularly. And even the textile industry, which had been going through a severe crisis, pulled up by a growing market. Power, in KWH, the highest production increase on record...

Last April, the peso had been slashed from 8.65 to 12.50 to the dollar, a numbing blow. And, like a vigorous tree reacting to heavy pruning, this spring the country was in flourishing growth. Mexico's history had definitely passed the if-and-but stage. The figures projected a nation at last confidently on its own feet.

Symptomatic of this new impetus was the initiative taken by a group of Monterrey business men in booking themselves a trip through the Caribbean countries, and further south, to explore and test future markets.

Mexican industry, and in particular this group — the Sada family industrial clan, with its associates and affiliates — had already felt some export demand for its glass, pipe, and other construction products. In itself, the volume of outside sales is nothing remarkable by the standards of U. S. industry, but the fact that Mexico's exports now begin to include manufac-

tured products, in addition to raw materials, marks a sharp change in its status.

Principal obstacle to export of their manufactures, says Rodolfo Garza, sales manager of Monterrey's large glass factory, has been transportation. In the back of the minds of this group of scouts was the idea of setting up their own shipping line, if — or as soon as — the volume of export going south could safely amortize it.

Pointing up, also, a possible rapid growth of Mexico as a maritime nation — logical, indeed, in view of its extensive coast line and potentially fine ports — is a reawakening of interest and activity in port development. Straw in the wind is the organization of a multi-million-dollar maritime construction company, Construcciones Maritimas, based on a smaller company which has already done some waterfront development work in Mexico.

The new organization, a combine of the old set-up (connected with Bauer-Smith of Texas) with other companies and investors, will be steered by William O'Dwyer, intelligently picked to be its president.

Coincidentally, the Port of New Orleans has for some time past been beating the woods for ways to stimulate commercial traffic generally, in the Latin American area. Real money fed into promotion of commerce and travel along these routes could obviously jump New Orleans into a top position among world ports.

Time-Life International, sharing New Orleans' desire to develop Latin American business growth, put its large resources and imagination to work.

The result was nothing less than an all-America congress of industrial and commercial finance (Feb. 28-March 4). Private enterprise, represented by top executives of U. S. and Latin American industry and banks, predominated in the gathering, which Time-Life had projected for about 300 attendance, and had to increase to over 1,000. At least another 1,000 U. S. business men who wanted to come had to be turned away,

says Harry Maynard, Time-Life's U. S. advertising manager, "and some of our best advertisers among them."

Maynard's summing-up of the conference is that it was "a cross-fertilization of ivory towers." Many interested investors found out that a lot of the obstacles they had supposed existed were imaginary. On the other hand, the practical problems and real conditions were brought into focus for both the money and the proposition men.

Time-Life International spent over \$200,000 on this piece of organization and promotion. Business? They think so. But it was also business very strongly motivated by crusading beliefs: i. e., that prosperous neighbors make for continental stability, and strengthen the kind of world in which Americans want to live.

It is an old tradition in American journalism for publications or writers to pick up causes and go all out on them. So far as we know, though, it's never been done by anybody on such a monumental scale, and internationally.

Here in Mexico, the New Orleans Conference aroused wide interest, and spot-lighted questions that many bus-

iness men and prospective investors have been asking. Main question, expressing a perennial doubt in the minds of foreigners: in view of Mexico's turbulent history and emphatic nationalism, are outside capitalists really welcome?

The answers given to the Mexican press by Finance Minister Antonio Carrillo Flores and Economy Minister Gilberto Loyo stated government policy clearly. Loyo detailed it in five points:

1. Desirable: partnerships of foreign and Mexican capital that offer Mexicans training in high technical or administrative positions.
2. Desirable: investments channeled into new fields, which either have not attracted local capital, or in which the country lacks sufficient technical know-how.
3. Desirable: all enterprises that either conserve dollar-outlay or increase dollar-income. The channeling of investment away from activities based on the exploitation of non-renewable resources for export is recommended.
4. Not desirable: foreign enterprises likely to absorb national companies.
5. Desirable: fostering of institutions and mechanisms that promote interchange and contact between prospective investors and Mexican agencies and individuals.

One of Loyo's remarks to the press was this: "Equity and the ethical principles of good neighborliness, in economic and political relations between the peoples and governments of this continent, are the only genuine base for democracy and progress." It sums up general government policy today. And reiterates what Mexican leaders have been saying ever since Juárez observed that "respect for the rights of others is peace."



PICTURES FOR THE RECORD



The Second Pan American Olympics (March 12-26) brought to Mexico's spectacular new University City, athletes from twenty-three countries. Over two thousand contestants participated, drawing fans far beyond normal hotel capacity. Teams were housed in the University and private homes.

The CU in the pool is geography. It means Ciudad Universitaria. Photo: Ignacio López.

Above: The U. S. basketball team leaves its University quarters for a practice game. Photo: Héctor Manjarréz.

Youthful bantam-weight world champion Ratón Macias, Mexico's popular idol, home after his sensational victory over Chamrern Songkitrat of Thailand. Photos: Héctor Manjarréz.



This is a... "mobile." The twenty-foot bamboo tower carries four levels of figures wired to perform while exploding, each in a different stunt. (Story on page 19). Photo: Héctor Manjarréz.





LEISURE AND LIVING - CARAVAN

Like a long silver centipede, cut in sections for easier management, the nearly 500 gleaming trailers wound their way, incongruously, through the Mexican countryside. En masse it was indeed a strange sight in a country where the appearance of even a single house trailer is enough of a phenomenon to stop, at least temporarily, both vehicular and pedestrian traffic.

This new type of American invasion was under the generalship of Wally Byam, California trailer manufacturer, who promotes caravans just for the fun of it — and, of course, they do the trailer business no harm. His first venture was in 1950, when 86 trailers undertook a four and one-half months' trek to Panamá for the purpose of testing the new Pan American Highway.

As expressed by Andy Anderson, who has lived on wheels since 1932, and has been a member of all the Byam caravans, those pioneer trailerites found that the completed highway "existed only on Standard Oil

maps." When the jungles of southern Mexico and Guatemala stopped the caravan dead, the Mexican government furnished 100 flat cars and two locomotives to transport the trailers to Guatemala City. And when the remnants of the caravan were stymied again at the border of Costa Rica, the staunch survivors chartered a DC-6 for the round trip from that point to Panamá.

The 1955 caravanners, too, had their adventures. They crossed the border at Nogales on January 7, and shortly thereafter, between Guaymas and Mazatlán, five rivers went on a rampage, marooning the caravan for 12 days until flood waters receded and necessary bridges were rebuilt.

But for the most part, the trailerites' experiences were of the soul-satisfying variety. Mexicans welcomed them delightedly all along the route. Municipal governments honored them and presented them with keys to the city. Individual citizens, in towns small and large, visited the camp, motivated by a combination of curiosity, interest and genuine friendliness. Trailerites and visitors were enchanted with each other and with their common discovery that language is no real barrier to the understanding and friendship of two peoples.

Thus the invasion became, spontaneously, a good will mission of perhaps deeper and more lasting effect than activities carried out through protocol — at least, so far as the average citizen is concerned.

This was the sixth and by far the largest annual winter Byam caravan to Mexico. Experience has been a good teacher in the matter of organization and advance arrangements, with the result that the current caravan was nothing less than a small American city on wheels, with all the required services and conveniences.



Before crossing the border, committees were appointed to act as advance scouts, going ahead of the caravan to assure proper parking space in the next town to be visited; to plan group entertainment; to administer the fund of \$15 per trailer which was contributed at the outset to defray general expenses; to arrange for delivery of mail, purchase of ice, handling of laundry. A representative of Petróleos Mexicanos traveled with the caravan to insure an adequate supply of gasoline along the way.

The trailerites assembled at Nogales, and followed Mexico's west coast highway (see inside back cover for map of route) to the capital, where they created a sensation. In view of Mexico City's altitude of 7,500 feet, and the fact that reaching it, by any route, involves tortuous mountain roads, the sight of a house trailer is understandably uncommon.

"Casitas graciosas" — charming little houses — the local citizenry called them; and even the notoriously impatient Mexican taxicab drivers were sufficiently intrigued to slow almost to a stop whenever one came in view.

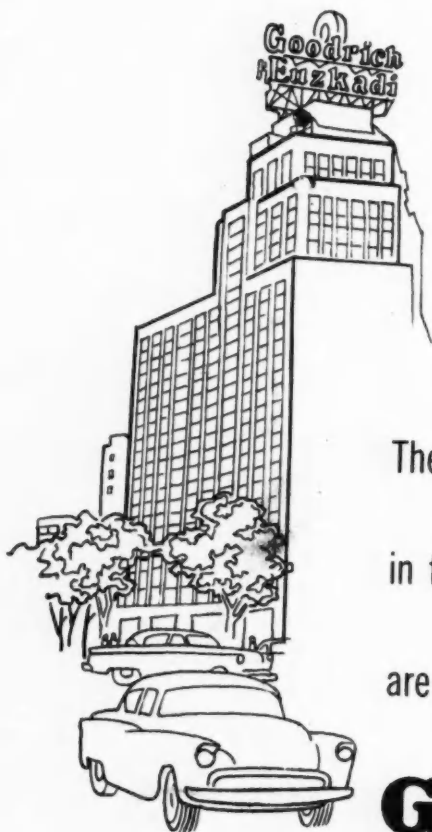
From Mexico City, groups branched out to Cuernavaca, Taxco or Acapulco, according to preference, reassembling in the capital beginning February 11. By that time each of the trailers



had covered in excess of 2,000 miles within Mexico. Then they disbanded, some staying on, others heading northward, back to California, or to Texas via the Pan American Highway to Laredo, or over the El Paso route.

The caravan left much in its wake: friends, memories, and plans of city and state officials for trailer parks wherever needed — all set for the next migration.





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Easter

Story



Easter in Mexico BING

OF MASS EMOTION AND DRA

Throughout Lent there have been religious festivals in many small towns and villages... fairs, fireworks, merry-go-rounds and music going on in the churchyard, while in the church itself, solemn Mass is being heard. As Easter approaches, and the season of the first rains, emotion builds, the fireworks are more expensive and elaborate, and the flower altarpieces larger and more lavish. Sometimes whole church fronts are covered with tapestries of bloom.

The Easter cycle begins on the Friday before Palm Sunday, called "Viernes de Dolores," Friday of Sorrows. It is observed throughout the country with special Masses commemorating Mary's vision the tragic fate awaiting Jesus. In Mexico City, Rossini's *Stabat Mater* is sung in San Francisco Church, parish of the aristocracy.

On the same day, the Indian villages mark the coming of spring with first-fruits celebrations. Santa Anita, once a canal town on the outskirts of Mexico City, and traditionally the center of this holiday, has been absorbed into the capital, and the canals are gone. The fiesta now is held at Mixquic, a canal village (once the whole Valley of Mexico looked a good deal like this), where radishes and celery, carnations and lilies are raised to take to the metropolis.

Keynote of the festival is, of course, pretty girls, fresh in new native costumes. Official ceremonies include judging and prize-giving to the prettiest girl, the prettiest gondola, and the prettiest vegetable display. Traditionally, one celebrates by riding in the gondolas up and down the canals, and by eating celery and giant radishes.

On Palm Sunday crowds throng the churches. Priests bless intricate designs in palm which are taken home and hung to protect occupants from floods, fires, murders, accidents and all disaster.

Three days before Easter, Maundy Thursday rituals will set in motion the full scale Passion Plays which mark Good Friday as a day of solemn mourning. In all churches, altars and images are swathed in deepest purple. Passion Plays, beginning at day-break on Good Friday, are performed in many places. The most famous, as dramatic spec-

Passion Play at Ixtapalapa. Roles are handed down in local families.
Photos: Jenaro Olivares.



tacles, go on in Taxco, the silver town near Cuernavaca; Villa de Ayala, near tropical Cuautla in the state of Morelos; Tzintzuntzan, on Lake Pátzcuaro in Michoacán; and Ixtapalapa, just southeast of Mexico City.

In Copulhuac, near Tenango del Valle in the state of Mexico, the drama is played by life-sized marionettes, but the entire village, as in all the Passion Plays, is used for stage.

Ixtapalapa is probably the most impressive, and attracts many thousands of spectators. The play is a mixture of medieval rhetoric and chant with the starkest, sincerest realism. At sundown, when the crowds follow Christ bearing His cross up the hill, under a sky often heavily dark and rumbling a coming storm, with the Romans in armor on arrogant horses galloping up and down to hold back the crowd, and the crowd itself afraid and weeping, one has the eerie feeling that this isn't Mexico in the twentieth century at all. It is Jerusalem in the year A. D. 33.

On Saturday, tension bursts, exploding all over the country in firecrackers, built into effigies of "Judas"—symbol of everything hated—unpopular politicians, ugly characters in world politics, local so-and-sos and, Satan himself, fanged and ferocious.

To destroy one's pet villain in this way is ashes to ashes and dust to dust, with a vengeance; and what is there, after all, that arouses as much hatred in anybody as "Judas"—symbol of double-dealing and treachery?

Easter Sunday is a day of quiet, of serene music in the churches, and of lying on the grass in the parks. That night the thousands of vacationers who have crowded the beaches and holiday spots for Holy Week, stream back into the cities. And early Monday, the steel shutters on store windows go up with their normal rattle and crash.



Holy Saturday: Effigies of villainy, past and current, symbolized as "Judases," are exploded on main streets throughout Mexico. Photo: Jenafo Olivares.

The bamboo lute and hand-drum appear at all religious festivals. Photo: Luis Márquez.





Pen and ink drawing by Vlady.

Accent on travel

SAN MARCOS FAIR - AGUASCALIENTES

The romantic garden of San Marcos, in Aguascalientes, is a park—old trees, flowering jasmine and roses and fragrant violets—enclosed by a stone balustrade and entered through an arched portal. Here, April brings a festival that reaches back to medieval customs. It is a fair, a pilgrimage, and a carnival all at once. Clowns, rogues, merchants and great ladies converge from many miles around, and troubadours with guitars and stories to tell in verse, come from all over the country, to compete and to celebrate.

There are tournaments in horsemanship that are almost like jousts. The rider, at a gallop, throws a light lance at a row of rings suspended from ribbons. The rings belong to the pretty girls of the town, each of whom becomes the "godmother," or mascot, of the gallant who captures her token.

There are tournaments, too, in the composition of odes and ballads, which are entered by the nation's best and most serious poets. First prize is a *flor natural*, a rose, perhaps; and an accompanying medal. Top event in this contest is the *romance*, a narrative poem written in ballad form.

Honoring Saint Mark, patron saint of that quarter of the town in which the garden is located, and patron,

also, of writers, the festival is traditionally an important cattle fair and horse-trading event. For generations back, too, what amounts to the national championship bout for game roosters has been fought here. The best birds in the country are nurtured and groomed for weeks in preparation, and then tucked away in well-protected quarters to wait for their heroic and possibly fatal moment.

Aguascalientes is a quiet provincial town, capital of the state of Aguascalientes which, in comparison to the rest of Mexico, is the size of a lady's handkerchief. Its gentle climate, never hot and almost never even frosty, may be one reason for the leisurely, relaxed rhythm of its daily life, which differs curiously, in one respect, from other provincial capitals founded by Spaniards and living by Spanish customs.

Guadalajara, Guanajuato, Querétaro, and other towns in the same region, and similarly Spanish, are, even now, cloistered places, extremely conservative, and governed rigidly by the customs and outlooks imposed by religious devotion. Aguascalientes, however, has a liberal tradition in which it takes considerable pride. And therefore, it has been a center of restless thought and cultural activity, attracting many writers, artists, musi-

clans and philosophers, most of whom settled there and considered it their native home.

So, many great names of the arts are associated with Aguascalientes, one way and another; some born there, others adopted. The composers Ponce, Chávez, and Alfonso Esparza Oteo. The great modern poet, Ramón López Velarde. The genius of Mexican engravers, José Guadalupe Posada. The now internationally known cartoonist, Arias Bernal. The novelist Mauricio Magdaleno. The short-story writer Antonio Acevedo Escobedo. The painter Gabriel Fernández Ledesma, and the graphic-arts scholar Francisco Díaz de León. The poet and diplomat José Gorostiza. The jurist Senator Pedro de Alba, Mexico's representative in the League of Nations for many years...

It has never occurred to Aguascalientes people to dress it up in any particular phrase born of local pride, or to call it a "little Athens," as Spanish-speaking towns that make a point of their cultural achievements often do. The feeling of *Aguascalentenses* for their home town is also rather special. It isn't made up, primarily, of pride in its accomplishments, or its appearance,

either, which is not striking in any way. It is, instead, a cherished bond, a memory shared of the spirit of the place: flower-bell trees and gay can-dies, early-morning music, the tiniest miniature toys; the last-century atmosphere of the baths, where families came to spend the day and "take the waters;" the legends of swaggering bad men who were really Robin Hoods; the mystery of the long subterranean passage that connects the town with the nearby Hill of the Cross... and, of course, the garden and festival of San Marcos.

Though officially the fair opens on April 20, preparations begin on the first of the month, to get in the mood. Early every morning, all the townsfolk — or at least the young men and the girls — meet in the garden of San Marcos, to smell the dew on the roses and stroll, listening to *serenatas*. As the month grows older and more flowers bloom, the garden accumulates physical preparations for the fiesta; gypsy stands from which will be sold the specialties of the region: ceramics, drawnwork, toys, baked fruits, wine from the nearby vineyards, and many works of art.

By the 20th, the town's two old-fash-

ioned hotels and few inns are full to more than capacity, and private families throw open their homes to the friends, relatives, friends-of-friends or even strangers, who each year make the trip almost like devout pilgrims.

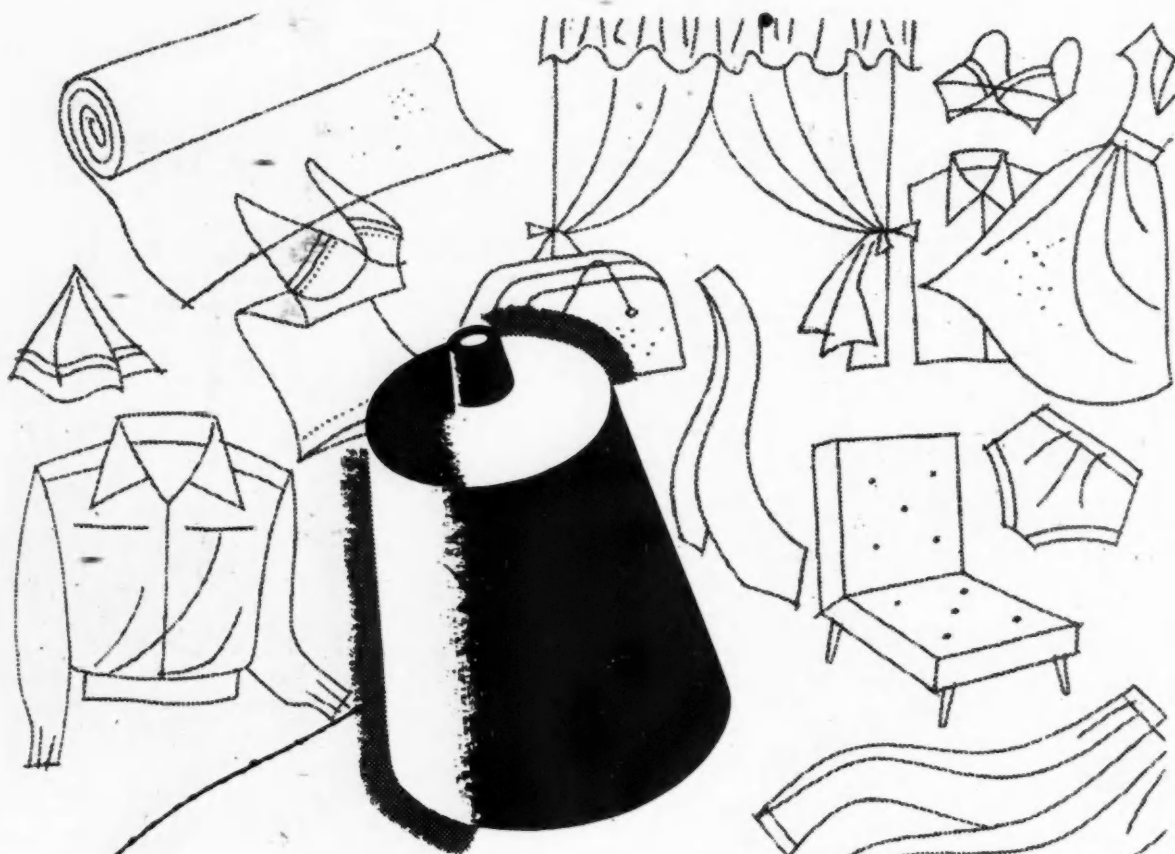
Then follow fifteen days, and moonlit nights, of merry-making that Aguascalientes looks upon as practically a bacchanal. Ostensibly, there is some business transacted, and wares are sold. But the real business of these fifteen days is pure enjoyment. The hundreds, and sometimes thousands, of outsiders who come to the fiesta have to bring something to do, or trade, of course; a *raison d'être* for staying to the end of the party.

Once upon a time, so says Don Arturo Pani in his memoirs, it was the custom, in many Aguascalientes families, to take a house in the neighborhood of San Marcos garden for the fiesta season. The garden, as distance is measured now, is only a few minutes from the main plaza, center of the town. But then... it was a trip in a carriage, a long trip amounting to an excursion — nearly an hour perhaps — and nobody wanted to miss that much, every day, of whatever might be going on.

SAN MARCOS DAY - 1840



From a contemporary engraving, courtesy of Antonio Acevedo Escobedo.



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HOW TO MAKE A JUDAS

In line with the Do-It-Yourself trend that we hear is sweeping the country on the other side of the Río Grande, we assigned one of our technical brass to look into how to make a Judas and come up with a full set of instructions, diagrams, and kit. After considerable research, he located an apprentice fireworks-maker, who reverently led him to the Maestro of maestros in this art. His name is Don Agustín Pereyra.

Don Agustín, however, did not wish to go on record regarding how to make Judases. He said that this was child's play, and that anybody with a stack of bamboo and a few other such simple materials as that, could whip one up. Hundreds of fireworks-makers, he said, turn out Judases, pinwheels, and little bulls that shoot off rockets in series. If our student was really serious about the art, he should present himself in the main plaza on the Day of the Soldier, and observe the composition of flags that had been commissioned from Don Agustín. Furthermore, on February 26, in the town of Tetelpa, at four-thirty, he could see a work that Don Agustín considered worth an artist's time.

Our student obediently went to the plaza on the Day of the Soldier, and notified us in re Tetelpa, requisitioning a photographer. The tower of bamboo and sculptures in stucco and papier-maché reproduced on page 9 is a shot of Don Agustín's masterpiece.

Complete, and in motion, it was a structure some



Market Display: Judases. These are popular-price size, two to three feet high. Photo: Jenaro Olivares.

twenty feet high. The first level was young girls, prettily dressed and dancing very fast. Above, birds, that took flight. Above that, fruit that showered; and on top, a spreading maguey, from which a pulque gatherer extracted a raccoon that was stealing the accumulated plant's milk that ferments into pulque. It seems that Don Agustín makes one of these fabulous pieces for Tetelpa each year, on order, and of course, never the same one. It takes a crew of five to set it up and operate it.

Having made it plain from these lessons that Judases are mere finger-exercises in the fireworks art, Don Agustín then allowed our technician to study the procedure and take all necessary notes. He reported as follows, including also a sketch of the Maestro's workshop and of the Maestro himself:

"A Judas is an effigy, made and painted to represent a hated personage. To make one, you take ribs of 'carrizo,' a sort of bamboo, and tie them together as you would to build a dressmaker's dummy, but giving it a grotesque form. You then install inside this cage a system of explosive charges, which will make the odious personage explode at your bidding: belly, arms, feet, head, rear end, etc. This done, the figure, when bound by the arms, for instance — to a wire strung from house to house in the street, will go off in dreadful contor-

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HOW TO MAKE A JUDAS (Cont.)

tions pleasing to the entire audience, and arousing cries of jubilation, such as 'Burst, Judas, burst!' This is the dynamic phase of the undertaking.

"But let us return to procedure in proper order. Once the explosive system has been installed as desired, the charges are connected with yarn dipped in gunpowder and, if so wished, colored powders to give varied hues



Judas: Jumbo size. Ready for explosion
on Tacuba Street in Mexico City.
Photo: Jenaro Olivares.

to the fireworks. The entire system is then amalgamated with gum arabic and wrapped in paper. The nervous system of yarn should be no thicker than a broomstraw.

"The figure is now covered with paper, thin or thicker, according to its size. Newspaper makes an excellent medium; wrapping paper is preferable in some cases; and in delicate portions,



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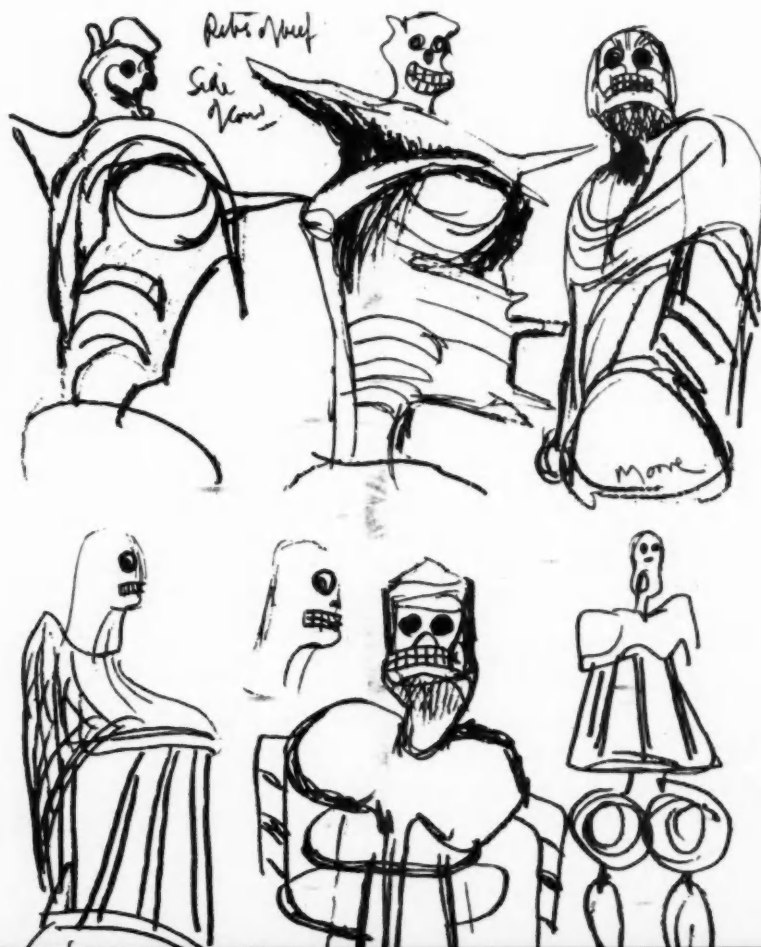
Maestro Agustín Pereyra. Pen and ink sketch by Vlady.

tissue paper may be found to give the best results. The paper in place and glued, it is now covered with a thin coat of paint made on a glue base, or whitewash tinted according to taste. Now the figure may be finished, to represent the person, effigy, or symbol desired."

It is Don Agustín's opinion that to use explosives properly, you need to learn to understand them. In the Revolution, he made bombs, due to the fact that he knew something about gunpowder and dynamite from the art of fireworks-making taught him by his father, who learned it from his grandfather.

The essential difference between punitive explosives and explosives for pleasure is to be found in *direction*, or tendency, he told our technician. Punitive explosives are necessarily horizontal, Don Agustín said; whereas festive explosives are made to go up, in order that we may lift our heads and admire the capricious but imaginative play of color and form, in charming competition with the stars.

Judases from the Mexican notebook of Henry Moore.



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THE ARTS

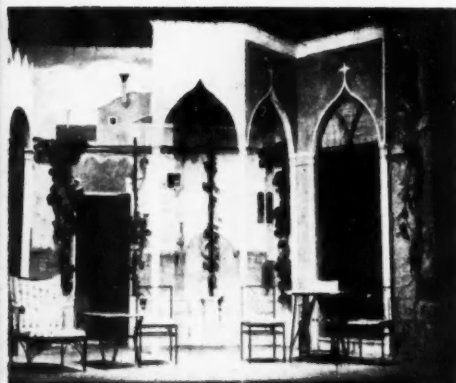
Players, Inc.



From Noel Coward's *Hands Across the Sea*. At right: Julia Baker.



Earl Sennett — in *Gigi*.



Above: Stage setting for *Time of the Cuckoo*. Gunther Gerzso. Below: *The Little Hut*, Players, Inc.'s most successful production.



Little theaters spring out of a desire, a compulsion, on the part of people who love the stage for its own sake, to share actively in the enchantment of make-believe. And wherever you find the nucleus of a theatrical organization, there also you will find the problems of where, when, what, and how much. They go hand in hand with the desire to produce a play.

In Mexico City, Players, Inc. has met these and kindred challenges with a maximum of ingenuity and imagination. In January 1952, the organization announced its birth and an opening date for its first production. This news was greeted with a polite but not overly enthusiastic response. Reaction to the additional information that the group would present an annual season, embracing the best in current and classical drama, was frankly from Missouri.

Possessed of something like a crusading zeal to make theater in English live in Mexico, and of considerable professional experience both as an actor and a director, it was Earl Sennett who led the group toward its ambitious objectives. Relying heavily upon his knowledge, Players, Inc. started off with Colette's *Gigi*.

One of the town's busiest doctors, Julia Baker, stepped from her real life role of pediatrician into a part that demanded instinctive feeling for high comedy. This activity, undertaken by a hardworking professional—undertaken, furthermore, with every evidence of enjoyment and satisfaction—proved to many that Players, Inc. could provide worthwhile entertainment for those who participated as well as those who watched. New members began to come into the group.

With a few well-acted plays under its collective belt, Players, Inc. could feel that the organization was well on

its way to a permanent success. But at this point, finances, the hazard that has sent so many little theater groups to an early death, had become an acute problem. The remote location and uninviting setting of the theater which Players had been using cut attendance. There was the self-evident fact that good plays demanded the best in equipment. And there was, finally, a considerable indebtedness. Money was needed—right now.

With concrete goals before them, Players began to sell season subscriptions to prominent members of the community as patrons of the group. This provided immediate cash for productions. Next, advertising was sold in the theater programs for a year in advance. These pesos were allocated to the systematic retirement of obligations and the purchase of new equipment.

The crisis over, and funds now available, the board began the search for a permanent home. This took almost three months. The lease was signed, the properties moved, and creative imagination went to work. Designer Eliseo Soto Mora studied the building layout carefully. From his plans came the present simple, attractive lobby, and the functional auditorium with its 92 seats and its deep, ingenious stage.

A shrewd choice of material and the accumulation of experience which has made actors and actresses of a growing group otherwise employed—business men, housewives, diplomats, and professional people—Players, Inc. is now playing to full houses. *The Little Hut*, produced this year under the direction of Robert Wing, rated a box-office success, and applause in the press as well. *My Three Angels*, *The Road to Rome*, and *Affairs of State* are scheduled for early presentation.

THE ARTS



*Inéz Amor, a portrait
by Federico Cantú.*

Prominent among the old and distinguished family names of Mexico is that of Amor. Until the Revolution of 1910 exerted the full power of its leveling influence, the Amor family belonged to the fabulous, and now practically extinct, category known as the "landed aristocracy." When the fury of the Revolution subsided, the Amors found themselves stripped of their haciendas.

The family, which included five girls, lived on the remnants of the fast-dwindling fortune, selling heirlooms, jewels, and heavily mortgaging the scant properties remaining to them.

Carolina, the eldest daughter, discovered the true state of the family finances when she was in her teens. Being forthright and realistic by nature, she decided immediately to find a job, any kind of job that would enable her to make a little money. She was handicapped by one important consideration: it simply wasn't done and, specifically, it wasn't done by a member of the aristocracy. Even more pointedly, it wasn't done by a woman.

Nevertheless, Carolina did it, one of the first to break with the Mexican tradition of a cloistered existence for women, especially ladies. One by one, her sisters followed her lead. She went to work as a reporter which, in due time, led to a public relations position

with the National Institute of Fine Arts. It was during her association with Bellas Artes that she came to realize the need for an art gallery, a private gallery, devoted to the works of new and struggling artists.

Thus it was that the Galería de Arte Mexicano opened its doors to the public in 1935. Not long afterward Carolina retired, turning the direction of the gallery over to her sister, Inéz.

Slight of stature, with a somehow old-fashioned sort of face, reminiscent of those found on fine Italian cameos, Inéz Amor is a small bundle of vitality, imagination, determination and unflagging energy. She proceeded at once to put the gallery on the map.

Inéz Amor has achieved the dual purpose of maintaining a consistently high standard for her exhibitions, while at the same time showing the works of modern Mexican painters as they came up the ladder; that is, just as fast as they proved, to her satisfaction, that they had something worth showing.

The tremendous flood of creative activity unleashed by the Revolution, marking a completely new era in Mexico's cultural life, had been largely subsidized by the government. Painters, sculptors, muralists were almost entirely dependent upon government patronage. Art in all its forms, most of which, to a greater or less extent, expressed the revolutionary spirit, was being devoured by Mexicans, in museums, government buildings, the new schools, and public streets and parks. But the acquisition of modern paintings and other works of art by individuals, for personal satisfaction and en-



*Detail from frieze, Armando Anguiano.
Galería Nuevas Generaciones.*

MUSIC



In Mexico City, the spring concert season always begins about a week before Easter, and is even more interesting, in some respects, than the winter season.

This year, the National Symphonic Orchestra, under the direction of Luis Herrera de la Fuente, will open the season on April 1. As is its custom, this magnificent musical organization will include in its programs, in addition to the works of standard composers, the works of leading Mexican composers less frequently heard in other parts of the world.

All concerts of the National Symphonic Orchestra are presented twice, at 9 PM on Friday, and at 11:15 AM the following Sunday, in the auditorium of the Palace of Fine Arts.

Featuring Witold Malcuzyński as piano soloist, the program for April 1 and 3 includes "Colorines" by the fine Mexican modern, Revueltas, and Schoenberg's "The Warsaw Survivor."

Josef Krips will be guest conductor for the other three concerts to be presented during the month. And on April 15 and 17, Angélica Morales, of international reputation, will appear as piano soloist in a program of classic favorites, including Wagner, Tchaikovsky, Beethoven and Schumann.

Chamber music, of such unusual quality that it has been described as music for musicians, is scheduled on Monday nights by the National Institute of Fine Arts in three series annually. Inaugurated only two years ago, these concerts have achieved immense popularity. They take place in the small Sala Manuel M. Ponce of the Palace of Fine Arts at 8:45 PM, and feature little known music.

Another series of chamber music concerts worth noting will be presented on Thursday nights by the Manuel M. Ponce Musical Association, so called in memory of the beloved Mexican composer and song writer, author of "Estrellita". See calendar for details.

Quote Worth Remembering

"... I am certain that less harm is done the Republic by abuses of civil liberties than by the most moderate exercise of a dictatorship."

ADOLFO RUIZ CORTINES

PRESIDENT OF MEXICO

in a speech to the national press.

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"Farmacopeia," gouache, Gabriel Fernández Ledesma. Galería de Arte Mexicano

joyment, was not a sufficiently common practice to offer artists, either new or well established, any promise of an independent livelihood.

The Galería de Arte Mexicano set itself to the task of remedying this situation. There is scarcely a successful Mexican modern, including Orozco, Rivera and Tamayo, who is not indebted to Inéz Amor for much of the prestige his work now enjoys.

In addition to encouraging and promoting the financial well-being of young artists, Inéz has also arranged most exhibits of Mexican art for United States museums and galleries during recent years, with the result that she and the gallery are now widely known and respected among collectors throughout the world.

Once firmly established as their unquestioned patroness, Inéz dared to buck the strong sentiment of some Mexican artists that the local market, which she has done so much to create and foster, should be preserved exclusively for their benefit. She began to arrange showings of moderns of other countries. One of the gallery's best received exhibits last year consisted of the drawings and lithographs of the Russian-French modern, Chagall.

On March 7, the Galería de Arte Mexicano presented a festive appearance. Shortly after 6 PM guests began to arrive, and for the next four hours Mexico's most distinguished intellectuals and collectors, members of the

old and new aristocracy, critics and artists, joined in a gala celebration.

The occasion was the twentieth anniversary of the gallery's opening and, aside from cocktails, the fare offered was a retrospective showing of works by the more interesting Mexican moderns who are a part of the gallery's past. Happy as any hostess of a successful party, Inéz Amor moved among her guests, characteristically accepting their congratulations, not as a personal tribute, but as recognition of the gallery's twenty years of honest devotion to Mexican art and artists.

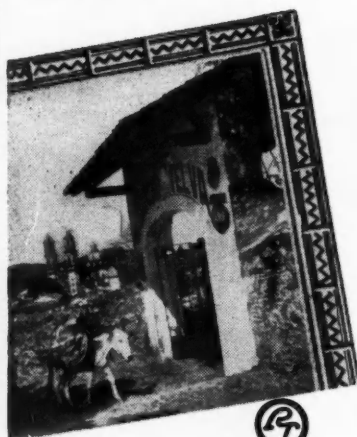
Detail from mural in Duco, David Alfaro Siqueiros; in 20th Anniversary exhibit, Galería de Arte Mexicano.



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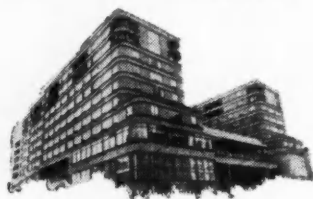
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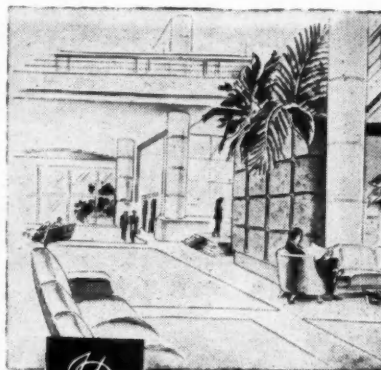
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FIREMEN (*bomberos*)

Merit badge: to the local planning committee of the Pan American Olympics, for its efficient hosting when confronted with the hotel overflow brought on by the record number of contestants, officials and tourists who swarmed to take in the games.

Ezra Taft Benson, head man in the Agriculture Department in Washington, stopped for three days on his way home from Venezuela and Central America, to look into developments in the pure-bred livestock industry. He talked with government officials, visited The National Agricultural School at Chapingo, and was honored with a reception at the University Club by Dr. and Mrs. Paul Minneman, Agricultural Attache to the U. S. Embassy.

Dr. Ralph Bunche of the United Nations, and General Arthur Trudeau, Chief of G-2, U. S. Army, swung in and out. Their stays were brief... and unofficial.

It was the first visit to Mexico for Prince Hira Singh, the young Maharajah of Bahia. The prospect of quail and duck hunting in Yucatán brought him flying down from Hollywood. Then he hurried home so he can whip over to East Africa for some hunting in June.

Mexico has so many new and delightful places to eat that it deserves a book all of its own. So says Duncan Hines, author of "Good Eating," and he ought to know. He spent three weeks here eating, preparatory to bringing his books up to date.

Mr. and Mrs. John M. Rogers, from the aircraft industry in Los Angeles, chose Mexico for a reunion with their close friends, Rear Admiral (Ret.) and Mrs. L. B. Richardson.

Anthony Quinn is back home to film "Fray Juniper Serra"... and Joan Fontaine and Victor Mature are here, also, to start work on a new movie.

Our own Directory

These listings are made for the benefit of our readers and are not ads. All ads are clearly indicated as such.

FOOD... de luxe

Ambassadeurs, Reforma 12. French cuisine predominantly, Spanish specialties tops.

Cadillac, Melchor Ocampo 351. Fine for steaks; style generally, good bar-and-grill. Often has Negro piano players at their best.

El Parador, Niza 17. Favorite of Mexican fashionables. Spanish cuisine; makes a point of fish flown direct from Spain. Music, patio.

Focolare, Hamburgo 87. Pleasant patio for lunching, Andalusian atmosphere. Accordion, violin, piano and singers.

Hotel Bamer, Juárez 52. Smooth service and food; international cuisine; consistently good.

Hotel Lincoln, Revillagigedo 24. Tops for sea food. Makes a point also of its fruit, provided in beautiful display and lovely variety.

Jena, Morelos 110. French and fashionable. (Our scout says try their stuffed crabs.)

Normandia, López 15. French, honest rather than fancy, and excellent wines.

1-2-3, Liverpool No. 123. Attractive patio for outdoor lunching, with tropical birds for company. Good food, good service, and music at night.

Passy, Amberes 10. Small, intimate, excellent food. Russian-French.

Quid, Puebla 154. Continental food in ultra-modern decor. Also makes a specialty of charcoal-broils done at your table. Guitars and such at night.

Villa Fontana, Reforma 240. Italian specialties, steaks and seafood. Ultra-modern. Music at night.

FOOD... moderate

Angelo's, Florencia 39. Italian specialties; also good grill.

Bellinghausen, Londres 95. German food and barrel beer. Our scout says try the smoked pork chops.

Café Tacuba, Tacuba 28. Old favorite for after-theater Mexican snacks, and for this it's tops. Tamales, chocolate, etc., all made by best traditional recipes.

Casino, corner Oaxaca and Sinaloa. Sausages and beer, etc.

Centro Vasco, on roof garden of Madero 6. (Pasaje América.) Spanish food to Spanish standards, both in quantity and quality. Good red wines.

Csardas, Atoyac 93-A. (Behind Cline Chapultepec.) Hungarian, good spot for after-show. Pleasant atmosphere, light violin music, wines.

Dixie, Renán 22. Southern American, small, very good.

La Cucaracha, Gante 1. Bar-and-grill, steaks the specialty. Closed Sundays.

Las Chalupas, Reforma and Montes Urales; Insurgentes and New York. Rotisserie, and good Mexican specialties. Curb service, also pleasant porch for outdoor lunching.

La Terraza, Insurgentes at entrance to bullring and stadium. Good food, particularly grills. Also, Landowsky and his gypsy violin. Dance floor, orchestra from 6 PM.

Luna Park, Av. del Castillo 66. This is a barbecue stand, Mexican ranch-style, and a favorite Sunday noon, after-the-horseback-ride stop. Wonderful traditional Mexican food, charcoal-cooked. Curb service, take-home, and tables under an arbor, too.

Mando's, Sonora 46. You can order your T-bone steak to specifications here.

Prendes, 16 de Septiembre 10. Spanish mainly; excellent seafood, as a rule.

Rincón de Goya, Toledo 4. Spanish food, good wine. Floor shows are usually Andalusian song-and-dance. Pleasant atmosphere, and prices moderate.

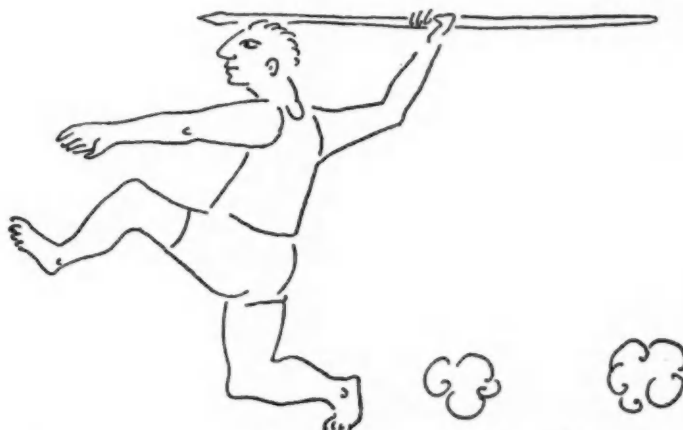
Rio Rosa, Oaxaca 99. Two orchestras, razzle-dazzle floor shows. Popular priced, don't dress up.

Tenampa, Plaza de Garibaldi. This is where gay parties generally wind up. It is a honky-tonk bar, its specialty, guitarists-scores of them. Ladies must not go unescorted.

Versalles, Hotel del Prado. Continental atmosphere, dine-dance. Floor shows frequently feature French singers. Good food.

BEAUTY SHOPS, BARBER SHOPS, TURKISH BATHS

Baños La Torre, Alvaro Obregón 42. Departments for men and women; also individual steam rooms.



Sanborn's. Long a tourist favorite, now has three restaurants. House of Tiles, Madero 4, once a colonial palace. In American Embassy building, Reforma and Lafragua. Schrafft style food and service, good spot for after show. Downstairs at Hotel del Prado, breakfast and lunch-counter food. Simple American fare, at high standard.

Shirley Courts, Calz. Manuel Villalongín 139. Good American cooking, southern style. Quality hamburgers.

Tampico Club, Balderas 33. Seafood, grills, good continental bar-and-grill food generally.

Tibet Hamz, Juárez 64. Chinese food.

NIGHT-SPOTS

Capri, Juárez 79. Continental food. Floor shows at 11:30 PM and 1:30 AM.

Club Reforma, in Hotel Reforma. Mexico's newest ultra-swank dine and dance place.

El Patio, Atenas 9. Long an American favorite, has pleasant atmosphere, good food, and often interesting floor shows.

Las Catacumbas, Callejón Dolores 5. Makes a big deal of being spooky, and can be fun. Not swank.

Don Ramón, Madero 6. Pasaje América. Beauty parlor, English spoken.

El Harém, Bolívar 26. Barber shop and steam baths. This was grandfather's, father's and oftentimes son's favorite hangout. Used to be the best place to hear the juiciest social or political gossip.

Godefroy, Balderas 44. Beauty parlor, English spoken.

Hotel Regis, Juárez 77. Steam baths. Open from 6 AM to 8 PM weekdays; from 6:30 AM to 2 PM Sundays. Also swimming pool, beauty shop, barber shop.

Hotel Ritz Beauty Shop, Madero 30. English spoken.

Pani Beauty Salon, Niza 23. French management, English spoken.

Salón Florencia, Florencia and Chapultepec. American-managed beauty shop.

AUTOMOBILE REPAIRS

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Automotriz O'Farril, Alfonso Herrera 67. Packard and Hillman service.

Automotriz Cornejo, Gral. Prim 90. Any make.
 Pickard Motors, Barcelona 8. Cadillacs.
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 Morris Hermanos, S. A., Calz. Mariano Esco-
 bedo 573. Oldsmobiles.
 Velocidad, S. A., Melchor Ocampo 253. If your
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 Armadora Mexicana, Melchor Ocampo 261.
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INFORMATION SERVICES

National Tourist Department, Juárez 89. Gen-
 eral travel information.
 American Embassy, Reforma and Lafragua.
 Tel. 35-95-00.
 American Society, Lucerna 71. Tel. 12-48-18.
 Benjamin Franklin Library, Niza 53.
 PEMEX Travel Club, Juárez 89. Highway in-
 formation. Publishes an excellent auto travel
 bulletin in English.
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 Mexico City Daily Bulletin, Gómez Farías 41.
 Tel. 16-69-60. General tourist information.

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In the Shops

At this time of year, interest centers on good cottons, and Mexico City shops offer a wide selection of exquisite hand-woven, hand-blocked fabrics.

Materials in solid colors reflecting the earth, sea, and sky or flower tones of Mexico range from 15 pesos a meter (39.37 inches) for the 33-36 inch widths, to 26.50 pesos a meter for the 56 inch widths, in fixed dye fabrics.

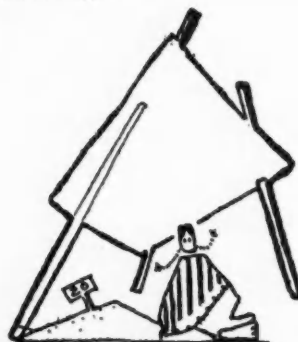
Casa Cervantes, Juárez 18, offers hand-woven Oaxaca cloth in pastel shades, 72 inches wide, at 25.50 a meter.

Jim Tillett's, Reforma 124, pioneers in the business of hand-blocked tex-
 tiles, have exciting hand-printed poplin at 25; pongee silks at 85; and wool challis at 100 pesos a meter.

If you prefer to buy your clothes ready-made, take a look at the cunning-
 ly styled, fast-color cotton bathing suit, its original abstract underwater design hand painted, with short, reversible beach coat to match, each for less than \$8 U. S., that Maya de México is featuring in all its shops.

At Jim Tillett's you'll find hand-blocked ties in cotton at 15 pesos, or in silk at 39; men's shirts at 75 or 80, and swim trunks at 60 pesos.

Siluetas, at Gutenberg 34, specializes in tailored cottons, handier for street wear than the exotic colors and lines offered in resort shops. And Diseños Guilmant, corner Parque España and Antonio Sala, is a small, new shop with original designs.



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